

The
WHITE PINE
SERIES OF
Architectural Monographs
Volume II *Number 2*

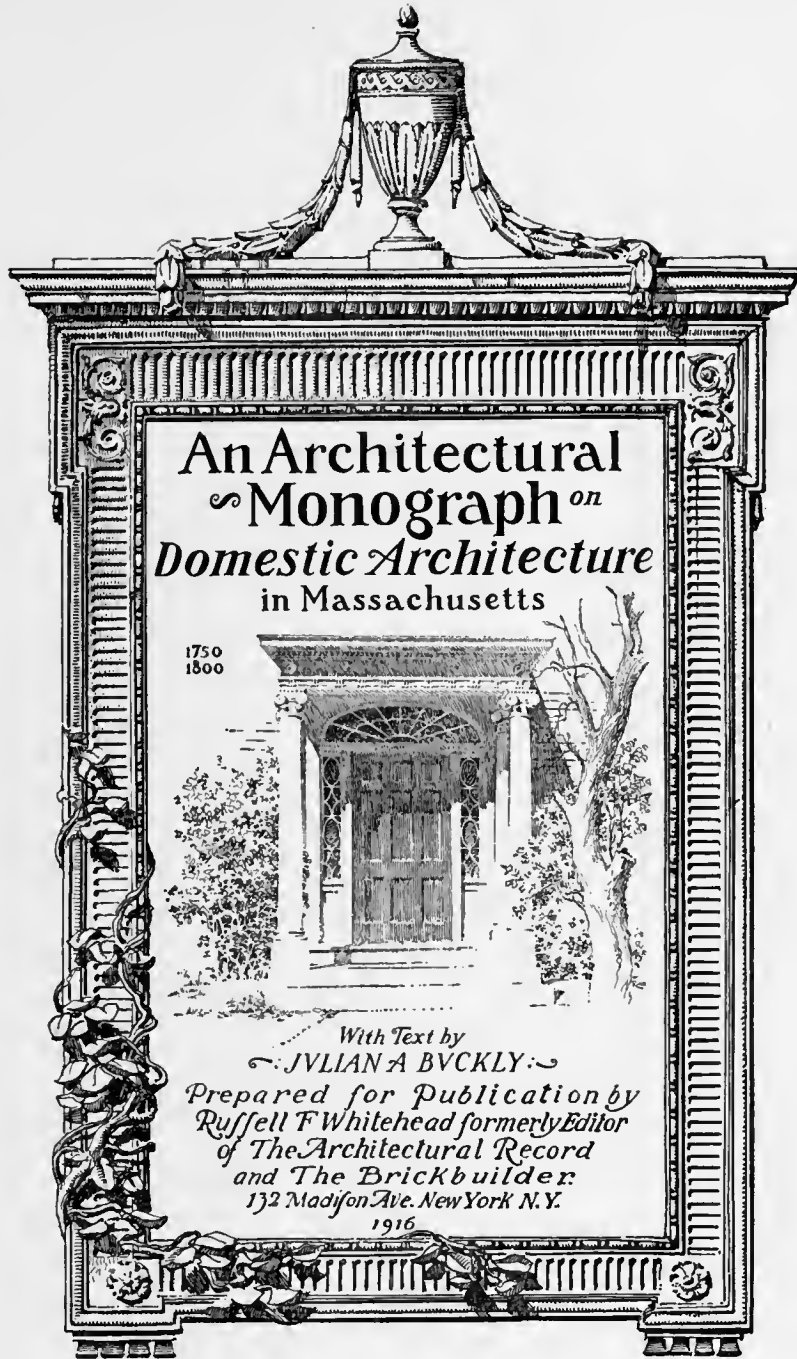
**DOMESTIC ARCHITECTURE
IN MASSACHUSETTS ~ 1750-1800**

*Programme of Architectural Competition
on Pages Fifteen and Sixteen*

*With Introductory Text by
Julian Buckly*

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WHITE PINE BUREAU
SAINT PAUL, MINNESOTA





An Architectural
Monograph *on*
Domestic Architecture
in Massachusetts

1750
1800



With Text by
JULIAN A. BVCKLY.
Prepared for Publication by
Russell F. Whitehead formerly Editor
of *The Architectural Record*
and *The Brickbuilder*.
132 Madison Ave. New York N.Y.
1916



Photograph by Julian Buckley

HOUSE AT WAYLAND, MASSACHUSETTS. Detail of Entrance Doorway. Built about 1800.

The trellis and seats are new, having been added by Ralph Adams Cram, Architect, the present owner and occupant.

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE
ARCHITECTURAL USES OF WHITE PINE AND ITS
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. 11

APRIL, 1916

No. 2

ARCHITECTURE IN MASSACHUSETTS DURING THE LATTER PART OF THE EIGHTEENTH CENTURY

By JULIAN BUCKLY

The architectural profession is acquainted, it is believed, with Mr. Buckley's charming photographs of both old and current work. Mr. Buckley began his camera wanderings at the time he was practising architecture in Baltimore, and he has always been keenly interested in recording the work of his fellow-architects in New York and Boston, where he has recently practised, by means of excellent photographs.—EDITOR'S NOTE.

PHOTOGRAPHS BY THE AUTHOR

OUTSIDE of that very early and almost conjectural Colony house type that at first reflected far more of the aspect of its English Gothic predecessor than it hinted at the lighter form of classical dwelling, there was also the early and unpretentious "farm-house." It was doubtless because of its simple and economical lines that this type persisted for so many years,—even, as a matter of fact, until this very day,—although its late derivatives are, unfortunately, so deficient in all its original inherent attributes of beauty of proportion and delicacy and refinement of moulding and scale as scarcely to permit the relationship to be now recognizable.

So these earlier dwellings, which were generally of the very simplest pitch-roof type,—the low shed, with its eaves hardly above the ground at the back, being in the most part a later addition,—continued to reappear, for well over a hundred years, as the houses of the "first settlers" in new communities, springing up along the New England coast and its inland river valleys. They also persisted, till a much later time, as the "farm-house" *par excellence* throughout all New England.

To cover the development thoroughly, it is perhaps necessary further to speak of the houses of the humbler families, or those built in the more sparsely settled communities, and in those sections where the men were fisher-folk or the farms sterile or sandy. Here a still simpler kind of cottage, of one story, with a low-pitched or gambrel roof, was simultaneously developing in use; but this "cottage type" is so architecturally distinct and separate a form that its consideration here would

but serve to confuse the reader interested in tracing the development of New England Colonial architecture—and so, having been mentioned, it will be left until it can be fully and separately studied by itself.

To resume, this simple pitch-roof, farm-house type, one room deep and two stories high, was at first built exclusively with one ridge pole and two end gables, making the simplest possible form of roof, unbroken by dormers, as it then provided only an unfinished attic space meagrely lighted from the gable ends. The pitch of this roof varied greatly. A few very early examples show the steeper pitch of Gothic influence. Later it lowered naturally to more nearly the Georgian proportion; though there can be no doubt but that the builders of these simple houses were more concerned to get just that exact relation where the pitch was steep enough to throw off the water from its shingled slopes, with the use of the minimum factor of safety, while it would still be low enough to permit of the use of the shortest and smallest rafter lengths allowed by a due regard for these practical requirements, than to display any regard for, or perhaps even knowledge of, the classic precedent that had then recently become customary and established in England. But the roof pitch continued gradually to flatten as time went on—a process in which the kind of roof with two slopes, known generally as "gambrel," may somewhat have assisted—until at last, well into the nineteenth century,—1830 or 1840, or thereabouts,—it arrived at the low slope appropriate to the revival of the Greek influence that, when first blending with its predecessor, produced such beautiful and dignified results.

But as this very simple yet beautiful farm-house type did not always satisfy the needs of those communities that were, by the end of the eighteenth century, growing decidedly more prosperous, developing a wealthy class that in their turn at once demanded more pretension and style in their dwellings while being willing and able to expend more money upon them, both the plan and the architectural style of these houses began rapidly to change. In plan the house first grew a service ell that extended more and more, as the prosperity of the farm grew, until it often ran slam into the big barn itself. This was the almost invariable method on the farm, where land was plenty and the living requirements of the family itself changed but little from generation to generation.



Detail of Entrance.

FARM-HOUSE AT MILTON, MASSACHUSETTS.
The pilasters are an excellent example of chisel carving.

and turn the old dining-room into a separate living-room, building a new dining-room and

Sometimes this ell grew on at the rear, sometimes it extended at the side, sometimes it grew in two parts (then generally termed "wings") extending either to right and left of the old house, or, less frequently, running back from each side or end, making the "E" shape plan.

In the Colonial village or town, however, so simple an "addition" met neither the needs nor conditions that were most likely to exist. Land was more restricted and expensive, and, what was quite as important, the growing social amenities of family life required more than the old two-room first-story plan. It is true that at first it was possible to retain one of these rooms as a parlor



OLD FARM-HOUSE AT MILTON, MASSACHUSETTS. Built before 1800.
An unusual element occurs in the old porch and in the projection of the first-story rooms.

kitchen at the rear in an ell. But this was merely an emergency measure, perhaps necessary in temporarily fixing over the old house. When the time to build a new one arrived, the two-room plan of the old farm-house was exactly doubled: the center hall was continued through the house and two more rooms were built at the back, one upon either side. Thus a parlor, living-room, dining-room and kitchen were provided on the first floor; and, as the need of a library or office came to be felt, the old method of adding a new kitchen in an ell was again resorted to; and once again the plan began to develop and grow in this same way, following much the same natural process, it should be observed, as Nature has herself ordained for the growth of the pollywog!

So, too, the exterior underwent changes at the same time. The double depth of the house—making it nearly square in plan—ran the old pitched roof and end-gabled ridge pole so high into the air as at once to introduce new possibilities. Either its steep pitch could be retained and the old unused attic be utilized as a third living floor—an opportunity much needed by some of the very generous families accruing to the early settlers!—or the appearance of the house could be obviously helped by again re-

ducing the rafter length (a practical and economical aspect natural to these early builders), thus lowering at once both the ridge and pitch of the roof. This produced an end gable that perhaps appeared rather awkward in proportion to the Colonial carpenter's eye, trained to a steeper slope; and so he probably at once thought of the possibility of pitching his roof from all four rather than from only two sides, and the newer, more prosperous and capacious square Colonial house type was born!

Typical of the "farm-house" group is the "old red house" in Milton, now a part of the large "Russell Farm"; and while its exact date is not known, it is supposed to have been built some time before 1800, by one Nathaniel Robbins, and is distinguished from most of its associates by an unusual architectural feature in the two projecting one-storied portions occurring on both ends. Although from the outside these might seem to be later additions to an older house, internally they have every appearance of having been built at the same time as the rest of the structure. The cornice and dado finish continue around the rooms without break, while inside the room does not show the break that outside allows the corner board to continue down and the projecting ell cornice to



THE GENERAL PUTNAM HOUSE AT DANVERS, MASSACHUSETTS. Built about 1744.

The outer vestibule and railing are carpenter additions.

Photograph by Wilfred A. French



Detail of Pilaster.

THE HOOPER HOUSE AT HINGHAM, MASSACHUSETTS.

butt against it, both refinements displaying some evident skill and forethought on the part of the builder. The difference is made up in thickness of walls; the main house front wall being furred-in to effect this purpose, as well as to provide cheeks to take care of the inside window shutters in the window reveals.

It is impossible to give a date to the porch. Its unusually simple detail and close relation to the old extension give every assurance of its being contemporaneous, despite the fact that it is so rare a feature of Colonial work. The doorway is crude and archaic in some of its chiseled carpenter-carved decoration, but all the more interesting for that. Whether built at an earlier date or not, this house could easily pass as from twenty-five to fifty years older than the date assigned it above.

The Emery House at Newburyport, built by Thomas Coker in 1796, is an unusually clear example of the simply planned front house with the added rear ell. In this case the front part has a gambrel roof, of exactly perfect proportions, and the ell a simpler pitched roof, as is often found when the ell's narrower width brings the two rafters of the same pitch as the lower slope of the gambrel to a ridge intersection occurring at the same point where the gambrel's upper flatter slope begins. The outside vestibule entrance, at the place indicated, is unusual; and the vestibule, while, as usual, of later date, is a good example of its kind. In

fact, much of the bare appearance of this house is occasioned merely by its lack of blinds.

Another very similar example of the gambrel roof type is the General Putnam House in Danvers—in its present state representing approximately the period of 1744 (although a claim has been advanced that a portion of the house is as old as 1648). This house has, in addition to its low ell, a comparatively modern vestibule with a characteristically modern carpenter's version of a balustrade above it. This house presents as much of a contrast as is possible to the Dalton House at Newburyport. While variously dated as being built from 1750 to 1760, the photograph of this house speaks for itself, presenting an unusually spacious and generous treatment of the gambrel roof slope (now slated, while the house has a new end bay and suspiciously widely spaced columns at the entrance!). The whole design nevertheless shows much more refinement of handling than is apparent in the other example mentioned.

The Dummer House at Byfield, near Newburyport, is a less well known example of a prim New England type, of which the Warner House at Portsmouth is perhaps the best known existing structure. As in the latter case, it frequently has the brick ends that follow naturally from dividing the old center chimney and placing the fireplaces on the end walls.



Detail of Entrance and Pediment.

THE APTHORP HOUSE AT CAMBRIDGE, MASSACHUSETTS.
Built in 1760.

Before turning to the houses of square plan, let us look for a moment at the little house in Hingham—also of L shape—locally known as the “Bulfinch House.” Local legend persists in claiming that it is formed from the upper two stories of an old house, once on Bowdoin, near Bulfinch Street, in Boston, of which the lower story had been of brick, which was taken down in 1841, and this upper part rafted down the harbor in parts on a packet, carried part way up the hill, and re-erected on its present site. The charming and unusual corner pilaster is,

the lower portion serving as the old shed, with five beautiful arches, some of which are now filled in.

The Apthorp House in Cambridge is an example of the more stately type of square Colonial house plan, of which the next two or three houses mentioned are further variants. These houses were oftentimes graced with roof balustrades, preferably along the upper roof deck. As the chimneys with this plan were normally placed on the outside wall, they also often had brick ends. It is, in New England, the local



Photograph by Wilfred A. French

THE DALTON HOUSE AT NEWBURYPORT, MASSACHUSETTS. Built between 1750 and 1760.

This picture is of special interest as showing the house before its recent restoration.

at any rate, excuse enough for including the house here! The sturdy simplicity of the doorway is also suggestive of Bulfinch's hands.

The house built by Commodore Joshua Loring in 1757 in old Roxbury is a rarely dignified and beautiful relic of a pre-Revolutionary mansion. The entrance was originally on the west side, where two beautiful Corinthian pilasters and capitals still show beneath a porch construction put on at this end a number of years ago. The present north doorway, opening on the garden, might, solely because of its greater refinement, also be suspected as a possible later addition. At the back is a separate building, designed for servants' rooms on the second floor,

representative of the “Westover” type that was equally representative of the South. When built for the occupancy of a Colonial bishop in 1760, it did not include the third story now shown over the pediment in the photograph of the entrance, although it was added very soon afterward—according to one story, to serve as the slaves' quarters. While removed from its old site, and now surrounded by college dormitories, it still appears to dignified advantage, largely because of its foreground. It is interesting to note how superior this doorway is, in strength and decision of detail, to the similar treatment to be seen on the Longfellow House, built at practically the same time—

(Continued on page 11)



Photograph by courtesy of J. T. Kelly

THE OLD TAYLOE HOUSE AT ROXBURY, MASSACHUSETTS. Built in 1790.

One of the best examples of a refined New England Colonial house in wood.
The porches and iron balconies, all old, are rather exceptional in treatment.



Photograph by Julian Buckley

HOUSE AT WAYLAND, MASSACHUSETTS. Built about 1800.

This house is owned by Ralph Adams Cram, Architect, who added the balustrade to the main house and raised the roof of the old woodshed extension to obtain rooms in the second story



From the Mary H. Northend Collection

THE GOVERNOR WILLIAM DUMMER HOUSE AT BYFIELD, MASSACHUSETTS.
An example of the prim New England type with fireplaces on the outer end walls.



THE EMERY HOUSE AT NEWBURYPORT, MASSACHUSETTS. Built in 1796 by Thomas Coker, Architect.
A good example of the New England gambrel roof type.

1759—and of precisely similar type, standing barely three quarters of a mile away on Brattle Street. Most beautiful and aristocratic of all the New England houses of this kind, however, was the old Tayloe House in Roxbury, near the Dorchester line. Its details were notable for their delicacy and refinement, while the house, though of a regular and consistently popular plan, yet possessed minor and unusual elements, including a rounding bay and two-story porch at the rear.

An instance of a house with a lateral ell extension, although of later date, is an old house at Wayland, now owned by the architect, Mr. Ralph Adams Cram.



Detail, Entrance Vestibule.

THE BENNETT HOUSE, WAYLAND, MASSACHUSETTS.

This is a recent addition, as is generally the case where this feature is found

There happen to be two fairly well known examples of old garden houses in New England: one the summer house that, up to ten or a dozen years ago, stood back of the Royall House in Medford, on top of an artificial mound that, as a matter of fact, enclosed the old "ice-house" of the estate. While the summer house has now nearly disappeared, one section of it still remains and has been preserved with the hope of sooner or later restoring it to its accustomed site. Along with this is shown the so-called "Tea House" belonging to the Elias Hasket Derby estate, on Andover Street at Peabody, supposed to have been built in 1799 by Samuel MacIntyre.



THE BENNETT HOUSE AT WAYLAND, MASSACHUSETTS. Built about 1800.

Situated at the beginning of the Old Connecticut Path. This house, although late in date, is refined and delicate in treatment. The outside vestibule composes harmoniously with the rest of the design.



From the Halliday Collection, Boston

THE CRAIGIE-LONGFELLOW HOUSE AT CAMBRIDGE, MASSACHUSETTS. Built in 1759 by Col. John Bassell.

While similar in general scheme to the Tayloe House (page 8), the detail is of a bolder type.
The doorway may also be compared with that of the Apthorp House (page 6).



The Garden Front.

THE LORING HOUSE AT OLD ROXBURY, MASSACHUSETTS. Built in 1757 by Commodore Joshua Loring.
Commodore Loring was chief naval officer in command of the King's ships in the Colonies



Detail of Old Doorway.

HOUSE ON WASHINGTON STREET, BROOKLINE, MASSACHUSETTS.



Detail of Garden Doorway.

COMMODORE LORING HOUSE, OLD ROXBURY, MASSACHUSETTS.



Photograph by Frank Cousins
THE ELIAS H. DERBY TEA-HOUSE AT PEABODY, MASSACHUSETTS.
 Supposed to have been built in 1799 and attributed to Samuel MacIntyre.



Photograph by Wilfred A. French
THE ROYALL SUMMER-HOUSE AT MEDFORD, MASSACHUSETTS.
 Built in 1732. One section still remains.

INTERPRETATION OF THE PROGRAM THE WHITE PINE ARCHITECTURAL COMPETITION

(Program reprinted on following page)

IT is very gratifying to find that the *White Pine Monograph Series* Architectural Competition is creating so much real interest both in the character of the problem and the material in which it is to be solved, and that it has been the means of extending the scope and influence of the work which the Monograph Series desires to accomplish.

A competition for a White Pine house must of necessity appeal to the creative faculties of the designer and stimulate the thoughtful use of this most wonderful of all woods for the outside of a house. The limitless possibilities afforded, in working with White Pine, to express one's individuality make the problem all the more attractive to the designer. With the full knowledge of the abundance of White Pine for use to-day he need not hesitate to make liberal use of this wood to produce a house which is fine in mass and charming in quality, as judged by its crisply and delicately cut mouldings for trim, cornice, and other embellishments.

With the many expressions of interest in the competition have come certain questions concerning the interpretation of the requirements of the problem as stated in the competition program. We are glad of this opportunity, therefore, to make clear to contestants all those points about which any question has arisen, in terms which perhaps will be better understood, giving such further information as to clarify all the conditions.

Under "PROBLEM": It is desired that the design of the house be as complete in plan as possible, and for this reason it was felt necessary to specify that provision be made for a laundry and a maid's room. It is *not* required that the laundry be on the first floor, or that the maid's room be on the second floor, unless the designer so chooses. In case the laundry is placed in the basement and the maid's room in the attic, means of access to these rooms must be shown.

The location of the garage upon the lot is left to the discretion of the contestant, and in this connection the designer should be familiar with all regulations governing this type of building.

Under "IT IS REQUIRED TO SHOW": A plot plan is called for. This may be a *key plan* at a scale chosen which will permit of an attractive arrangement of the sheet. In showing the house on the lot it is desired that the plan arrangement of the first floor be indicated thereon, and the points of the compass given as well. Contestants are not required to show the cellar or attic plan.

Under "COMPUTATIONS": It is necessary to consider the basement as extending under the entire first floor of the *main portion* of the house. It has been the experience in other competitions that a great many designers were able to obtain a much larger house than could possibly be built at the prescribed cost, by taking advantage of the fact that they called for excavation under only a small portion of the house, and that they were privileged, therefore, to use the cubage gained in this way to enlarge the design. It is the hope of this competition that all designs submitted can be actually built for \$10,000, and at the same time be practical in every sense of the word.

The actual cubage of the garage shall be taken in making up the total cubage of 50,000 cubic feet. The statement, "exclusive of garage," means that it is not necessary to presume that there is a basement under the garage.

The cellar walls, piers and other foundations below the bottom of the first floor joists may be assumed to be of stone, brick or concrete, as is usual in this type of building.

There is no limit to the number of designs that may be submitted by a contestant.

It is desired by the conductors of this competition that the greatest freedom shall be allowed the designer in the selection of the architectural style, the plan arrangement, and the location of both the house and the garage upon the lot. The conditions governing these items have been purposely unrestricted and left to the ingenuity of the designer. By this means he is free to give scope to his imagination without feeling hampered by burdensome conditions.

*The subject of the sixth monograph will be Early Colonial Architecture in Connecticut,
with descriptive text by Richard B. Derby*

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

- | | | | |
|--------|---|---------|---------------------------------|
| No. 1. | Colonial Cottages | - - - - | Text by Joseph Everett Chandler |
| No. 2. | New England Colonial Houses | - - | Text by Frank Chouteau Brown |
| No. 3. | Farm Houses of New Netherlands | - - | Text by Aymar Embury II |
| No. 4. | Houses of the Middle and Southern Colonies. | | Text by Frank E. Wallis |

PROGRAM FOR AN ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST \$10,000

(INCLUDING GARAGE FOR ONE CAR)

OUTSIDE FINISH TO BE BUILT OF WHITE PINE

PRIZES AND MENTIONS

Premiated Design will receive	-	-	\$750.00
Design placed second will receive	-	-	400.00
Design placed third will receive	-	-	250.00
Design placed fourth will receive	-	-	100.00

Six Mentions

Architects and Architectural Draughtsmen are invited to enter this Competition
Competition closes at 5 p.m., Monday, May 1st, 1916

PROBLEM: The subject is the design of a Suburban Residence with a Garage to accommodate one car, both to be built of wood, the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and any other outside finish lumber—not including shingles—to be built of White Pine. The house is to be located on a rectangular lot with a frontage on the highway of 100 ft., and 200 ft. deep, the Northerly end of the lot facing the highway. Running South from the highway for a distance of 50 ft. the lot is approximately level, but from this point takes a 10% grade to the South. There is facing the South an unobstructed river view. It is assumed that the adjacent lots are of similar dimensions and that a restriction covering all this block provides that no house be erected nearer than 30 feet from the highway property line. The architectural style, plan arrangement, gardens, and the location of the house and garage upon the lot, are left to the designer. Provisions should be made for a living-room, dining-room, kitchen, pantry, laundry, four master's rooms and two baths, and one maid's room with toilet, and should also include a piazza. The total cubage of the house, garage, and porches must not exceed 50,000 cubic feet, and for the purpose of this Competition the price per cubic foot is set at 20 cents, this being the estimated cost at which houses of the type specified can be built in almost every part of the country.

JUDGMENT: The Jury of Award will base their judgment on the effect of the design as a whole; its appropriateness to the given site; the degree of ingenuity shown in the plans; and the fitness of the design to express the wood-built house.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the subject at $\frac{1}{4}$ inch scale, clearly indicating the design and the character of the exterior finish. Plans of the first and second floors, blacked in solid at the scale of 8 feet to the inch, with the dimensions of each room given on the plan at a size which can be plainly read even when reduced. A keyplot plan showing first floor plan of house. Two elevations at 8 feet to the inch. A key cross-section at a scale of 8 feet to the inch showing height from basement floor through all roofs. Detail drawings at $\frac{3}{4}$ inch scale of the entrance door or porch and of the fireplace side of the living room. Three inch scale profiles of the main cornice, doorway and other special exterior features to present the design attractively. Graphic scales must be shown.

PRESENTATION: The drawings required are to be on *two sheets* only. The size of these sheets is to be exactly 23×30 inches. Plain border lines are to be drawn so that the space inside them will be exactly $21\frac{1}{4} \times 27\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used unmounted; Bristol board or thin paper is prohibited. All drawings must be made in *black* ink. Color or wash on the drawings will not be permitted.

All detail drawings to be shown on the second sheet. The drawings are to be signed by a *nom de plume* or device. It is especially required that the perspective shall be accurately plotted and indication given as to vanishing points and eye point. There is to be printed on the drawing, as space may permit, "Design for a Suburban House and Garage of White Pine." On the drawing, in a space measuring 4×5 inches, enclosed in a border, is to be given, at a size which will permit reduction, the contestant's calculation of the total cubage.

COMPUTATIONS: The cubage of the house will be figured from the basement floor, which shall be assumed to be at least 8 feet below the first story level, and the full dimensions of the first story, exclusive of the garage, to the average height of all roofs. Porches, etc., will be computed at one fourth actual cubage above ground level. Cubage will be computed by two architects, not competitors, engaged by the Editor. *The Jury will positively not consider designs which exceed the prescribed cubage.*

DELIVERY OF DRAWINGS: The drawing is to be enclosed between stiff boards or rolled in a strong tube not less than 3 inches in diameter, securely wrapped, and addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., on or before May 1st, 1916. In the wrapper with the design is to be enclosed a sealed envelope containing the true name of the contestant. The *nom de plume* chosen by the designer must be placed on the outside of the sealed envelope. Drawings sent by mail must be at the first class postage rate as required by the Postal regulations.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

RECEIPT OF DRAWINGS: Designs will be removed from their wrappers by the Editor, who will place a number upon each drawing and the corresponding number on the enclosed sealed envelope, for purposes of better identification. The envelopes will be placed in the custody of the Editor, and will not be opened until after the awards have been made.

JURY OF AWARD: Harrie T. Lindeberg, New York, N. Y.; Benno Janssen, Pittsburgh, Pa.; Frank B. Mead, Cleveland, O.; Frederick W. Perkins, Chicago, Ill.; and Richard B. Derby, Boston, Mass., well known country house architects, have accepted invitations to serve on the Jury.

THE PRIZE DESIGNS are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the others.

RETURN OF DRAWINGS: Unsuccessful contestants will have their drawings returned, *postage prepaid*, direct from the Editor's office.

Contestants are referred to the preceding page for added information and interpretation of the program

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